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For

# Concise Guide to Jazz

Seventh Edition

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10 9 8 7 6 5 4 3 2 1

ISBN 0-205-93736-5

Printed in the United States of America

## Chapter 1: What is Jazz?

1) Which of the following styles is not a variety of jazz?

- a) Swing
- b) Dixieland
- c) Country
- d) Fusion

Answer: c

Page reference: 1; THE WORLD OF JAZZ

2) Which of the following is most true?

- a) Jazz is rarely heard outside the concert hall.
- b) Jazz is performed all over the world.
- c) Jazz music is unsuitable for social occasions.
- d) All jazz music is heavy and serious.

Answer: b

Page reference: 2; THE WORLD OF JAZZ

3) All of the following musicians are widely recognized names in jazz except

- a) Miles Davis.
- b) Duke Ellington.
- c) John Coltrane.
- d) Elvis Presley.

Answer: d

Page reference: 2; THE WORLD OF JAZZ

4) The confusion about the term jazz is that the music is often defined by

- a) the press / critics.
- b) each individual listener.
- c) the location of the performance.
- d) the number of instruments in a jazz ensemble.

Answer: b

Page reference: 2; DEFINING JAZZ

5) According to the text, the two essential aspects of jazz are

- a) swing and improvisation.
- b) a saxophone and improvisation.
- c) a drum kit and a trumpet.
- d) lyrical melodies and danceable rhythms.

Answer: a

Page reference: 2; DEFINING JAZZ

6) The art of simultaneously composing and performing music is called

- a. syncopation.
- b. improvisation.
- c. comping.
- d. swing feel.

Answer: b

Page Reference: 2; DEFINING JAZZ

- 7) When performing a jazz tune, jazz musicians base their improvisations on the
- a) mood of the audience.
  - b) tune's chord progression.
  - c) number of musicians in the group.
  - d) chord changes of another tune.

Answer: d

Page Reference: 2; DEFINING JAZZ

- 8) When jazz musicians gather to play, they very first thing they do is
- a) determine the order of the soloists.
  - b) select a tune everyone knows.
  - c) establish the groove and tempo.
  - d) coordinate their wardrobes.

Answer: b

Page Reference: 2; DEFINING JAZZ

- 9) In a jazz ensemble, the role of accompanists are primarily assigned to the
- a) saxophone and trumpet.
  - b) clarinet and trombone.
  - c) piano and bass.
  - d) saxophone and piano.

Answer: c

Page Reference: 2; DEFINING JAZZ

- 10) What is the typical performance routine of a jazz ensemble when performing a tune they all know?
- a) Improvisation, main melody, improvisation
  - b) Main melody, improvisation, main melody
  - c) Main melody throughout the performance with slight changes
  - d) There isn't an established routine that jazz musicians follow

Answer: b

Page reference: 2; DEFINING JAZZ

- 11) Written arrangements are commonly used by
- a) large jazz bands.
  - b) piano soloists.
  - c) soloists when improvising.
  - d) the audience / listeners.

Answer: a

Page Reference: 3; DEFINING JAZZ

- 12) The general feel of 'swing' is

- a) unique to the various styles of jazz music.
- b) unique to the various styles of classical music.
- c) rarely found in any style of music.
- d) found in various styles of music.

Answer: d

Page reference: 3; DEFINING JAZZ

13) Which of the following is essential to creating that 'swing' feeling?

- a) A recurring melody with complex harmonies.
- b) A steady tempo played with spirit and feeling.
- c) A dramatic change in dynamics by the horns.
- d) A series of fluctuating tempos from the piano and bass.

Answer: b

Page Reference: 4; DEFINING JAZZ

14) The 'swing' feeling is also created by

- a) alternating tension with relaxation in the rhythm and melodic line.
- b) limiting the number of solo improvisations.
- c) eliminating the piano and bass from the jazz ensemble.
- d) avoiding a steady tempo that creates a groove.

Answer: a

Page Reference: 3-4; DEFINING JAZZ

15) Which of the following is true in regards to the 'swing' feeling?

- a) Everyone agrees on what it is.
- b) No one has any idea what it is.
- c) Everyone has a different perception of it.
- d) Everyone prefers music without it.

Answer: c

Page Reference: 5; DEFINING JAZZ

16) Accents placed before or after the beat are called:

- a) harmony.
- b) improvisation.
- c) riffs.
- d) syncopation.

Answer: d

Page Reference: 4; DEFINING JAZZ

17) The various styles of jazz can be determined by:

- a) the social and political events that coincide with a particular style of jazz.
- b) the unique improvisation, rhythm and harmonies to a particular style of jazz.
- c) the hair styles and fashions that were prevalent along with a particular style of jazz.
- d) the popularity of the music with the general public.

Answer : b

Page Reference: 5; DEFINING JAZZ

18) Throughout the history of jazz

- a) new styles emerged when musicians became wary of others imitating their style.
- b) new styles are influenced by and developed out of existing styles.
- c) earlier styles of jazz were eliminated as new styles emerged.
- d) only one style of jazz existed at one time.

Answer: b

Page Reference: 6; DEFINING JAZZ

19) According to the text, one's first encounter with music they've heard defined as jazz

- a) can influence one's perception of what jazz is.
- b) should be the only style one ever listens to.
- c) is always an accurate reflection of jazz music.
- d) often isn't jazz at all.

Answer: a

Page Reference: 7; DEFINING JAZZ

20) When performing with a large band where the musicians are seated, the soloist

- a) stands when improvising.
- b) stands and turns his back to the audience.
- c) moves off stage.
- d) remains seated during his solo.

Answer: a

Page Reference: 3; DEFINING JAZZ

## Chapter 2: How to Listen to Jazz

- 1) The standard instrumentation of a jazz band rhythm section includes
- a) trumpet, alto sax, bass.
  - b) tenor sax, drums, flute.
  - c) piano, drums, bass.
  - d) trumpet, tenor , piano.

Answer: c

Page reference 10; OPEN YOUR EARS

- 2) Imagine a jazz quartet that consists of a saxophone, piano, drums and bass. Which instruments are most likely to take a solo?
- a) The saxophone and piano.
  - b) The piano, drums and bass.
  - c) Any and all of the instruments.
  - d) None of these instruments.

Answer: a

Page Reference 10; OPEN YOUR EARS

- 3) Which of the following instruments is not part of the rhythm section of a jazz ensemble?
- a. Trumpet
  - b. Piano
  - c. Bass
  - d. Drums

Answer: a

Page reference: 10; OPEN YOUR EARS

- 4) Melody is less important in
- a) the early styles of jazz.
  - b) all styles of jazz.
  - c) some avant-garde and fusion jazz.
  - d) all avant-garde and fusion jazz.

Answer: c

Page Reference: 10; OPEN YOUR EARS

- 5) In addition to listening to sounds, it may help the beginning listener to
- a) visualize the different layers of sound.
  - b) know all the songs a jazz ensemble could ever possibly play.
  - c) ask questions of the musicians during the performance.
  - d) imagine the music as it would be played by Mozart or Beethoven.

Answer: a

Page Reference: 10; OPEN YOUR EARS

- 6) In the world of jazz, improvisation is the art of
- a) recognizing chord patterns and progressions.

- b) composing and performing at the same time.
- c) not responding to sound cues from other band members.
- d) playing from memory written music that has been rehearsed.

Answer: b

Page Reference: 10 HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 7) How do musicians keep their place while improvising?
- a) They keep the tune's melody in their heads while playing.
  - b) They disregard the form and structure of the tune.
  - c) They tap their feet or move their bodies in time with the beat.
  - d) They don't keep their place while improvising as it dampens their creativity.

Answer: a

Page reference: 10; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 8) A composition in A-A-B-A form has
- a) 2 sections.
  - b) 4 sections.
  - c) 8 sections.
  - d) 12 sections.

Answer: b

Page reference 11: HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 9) A solo improvisation generally lasts
- a) until the audience leaves.
  - b) for several choruses.
  - c) 90 seconds, maximum.
  - d) until the rhythm section stops playing.

Answer: b

Page Reference: 11; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 10) What is a chorus as it relates to the form of a musical composition?
- a) A group of singers--soprano, alto, tenor and bass.
  - b) The 'B' section of A-A-B-A form.
  - c) One complete play-through of a tune's chord progression.
  - d) All of the 'A' sections of A-A-B-A form.

Answer: c

Page Reference 11; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 11) A composition in A-A-B-A form has how many melodies?
- a) 1
  - b) 2
  - c) 3
  - d) 4



Answer: b

Page Reference: 11; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

12) The 'B' section of A-A-B-A form is known as the

- a) rhythm section.
- b) accompaniment.
- c) chorus.
- d) bridge.

Answer: d

Page Reference: 11; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

13) Which of the following is true?

- a) The melody of an A-A-B-A tune is played once before and after the improvisation.
- b) The melody of an A-A-B-A tune is played twice before and after the improvisation.
- c) The improvisation is played before the main melody.
- d) The improvisation is played in between each section of A-A-B-A.

Answer: a

Page reference: 12; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

14) A soloist plays through a tune's chord progression five times. His improvisation lasts

- a. 2 choruses.
- b. 5 choruses.
- c. 10 choruses.
- d. 25 choruses.

Answer: b

Page Reference: 12; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

15) Unlike a tune in A-A-B-A form, the melody of a blues tune is

- a) played once before and after the improvisation.
- b) played twice before and after the improvisation.
- c) played only after the improvisation.
- d) omitted completely.

Answer: b

Page Reference: 12; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

16) Bass players during the early years of jazz (30's-60's) primarily:

- a) were left out of the jazz ensemble.
- b) played on the first and third beats.
- c) played one note on every beat.
- d) comped behind the soloist.

Answer: c

Page reference 12; INSTRUMENT ROLES

- 17) A walking bass line is generally played by the
- a) bass.
  - b) drums.
  - c) saxophone.
  - d) entire jazz ensemble.

Answer: a

Page Reference: 12; INSTRUMENT ROLES

- 18) Which of the following is the best description of comping?
- a) Inserting kicks and prods on the bass drum.
  - b) Accompanying soloists with syncopated chords.
  - c) Playing one string on each beat of the measure.
  - d) Inserting a mute into the bell of a trumpet.

Answer: b

Page reference: 12; INSTRUMENT ROLES

- 19) In a jazz ensemble, comping is done by the:
- a) bass player.
  - b) drummer.
  - c) saxophonist.
  - d) pianist.

Answer: d

Page reference 12; INSTRUMENT ROLES

- 20) The left foot of the drummer operates the
- a) ride cymbal.
  - b) bass drum.
  - c) snare.
  - d) high hat.

Answer: d

Page reference 13; INSTRUMENT ROLES

- 21) The drummer provides 'chatter' and 'fills' on the
- a) bass drum.
  - b) high-hat cymbals.
  - c) snare drum.
  - d) ride cymbal.

Answer: c

Page reference 13; INSTRUMENT ROLES

- 22) Which of the following is not true?
- a) A jazz drummer interacts with the soloists using kicks and prods.
  - b) The only function of a jazz drummer is to keep the time and groove.

- c) The role of the jazz drummer changed as jazz evolved.
- d) A drummer plays an important part in creating the overall sound of a jazz ensemble.

Answer: b

Page Reference: 14; INSTRUMENT ROLES

- 23) When improvising, most jazz musicians
- a) mix old themes and ideas with new themes and ideas.
  - b) play written-out improvisations.
  - c) avoid using the chord changes of the tune they are playing.
  - d) avoid clashes in harmony.

Answer: a

Page reference: 14; ARE SOLO IMPROVISATIONS COMPLETE ORIGINAL?

- 24) Musicians Jim Hall and Wayne Shorter are two jazz musicians who
- a) refuse to create solos over the A-A-B-A form.
  - b) perfected the art of comping.
  - c) create solos that don't use familiar patterns.
  - d) use silence as a form of improvisation.

Answer: c

Page Reference: 15: ARE SOLO IMPROVISATIONS COMPLETE ORIGINAL?

